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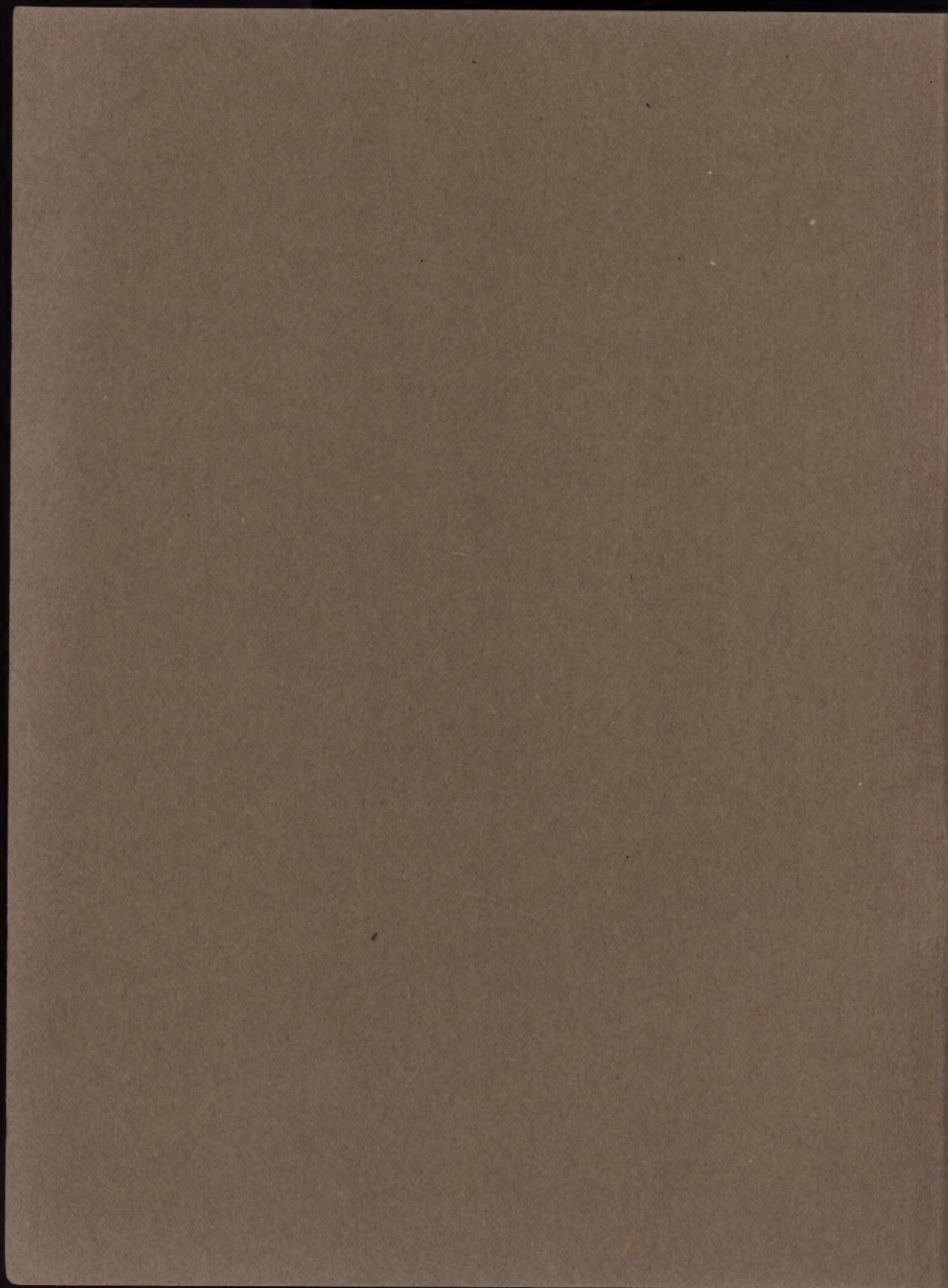
THE SCRIP

NOTES ON ART

JUNE 1906



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JUNE, 1906

NUMBER 9

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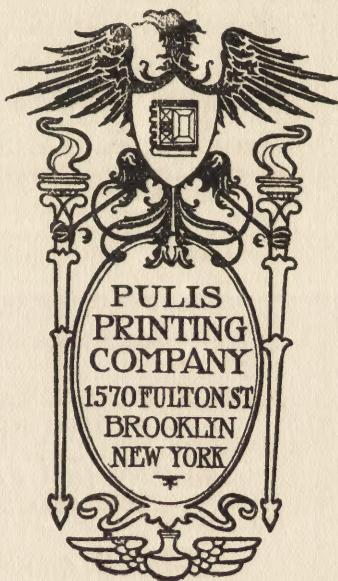
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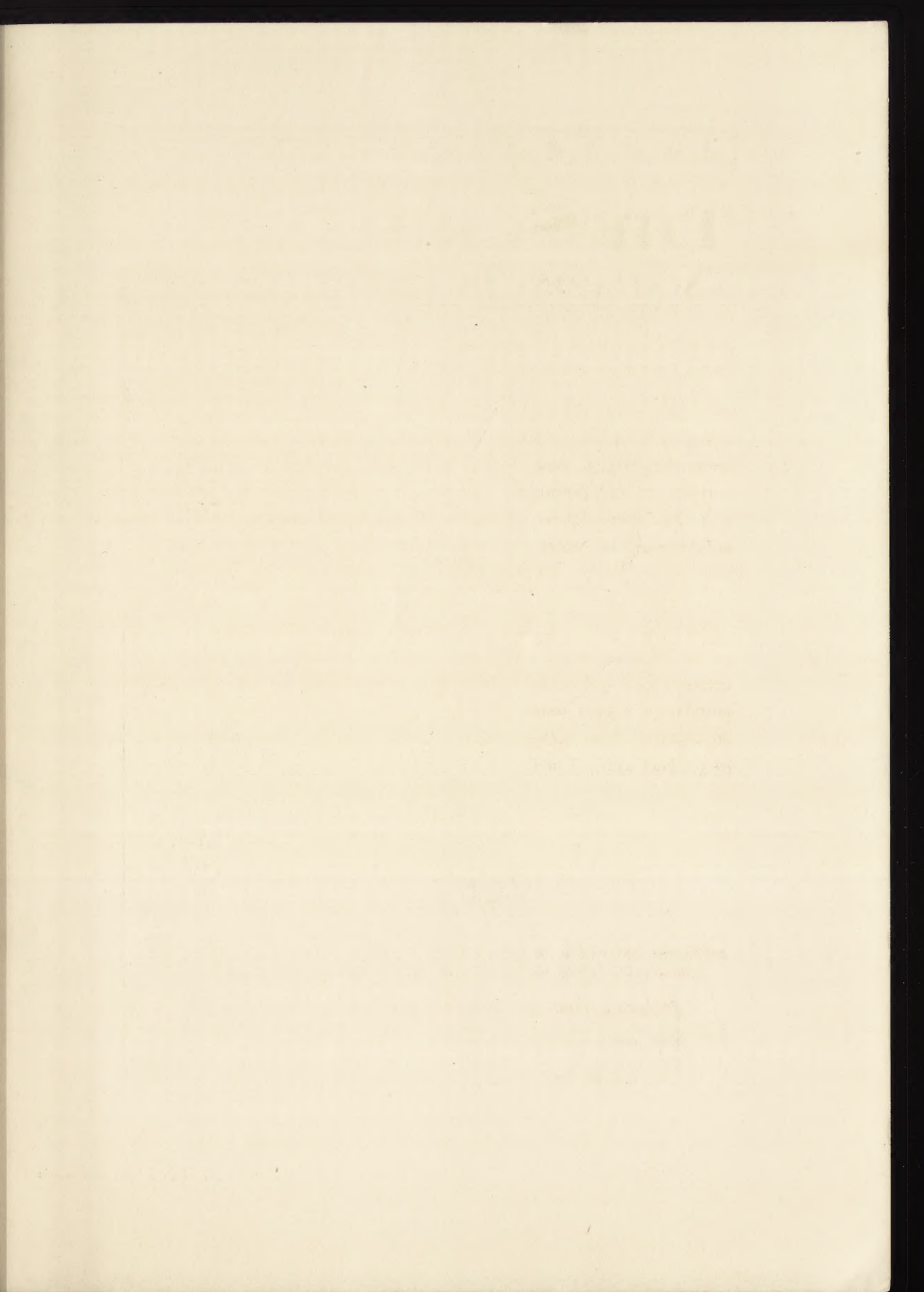
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Vol. I

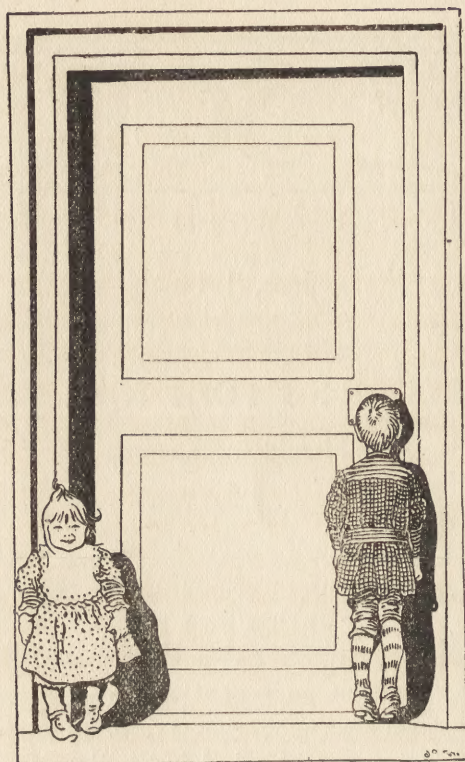
June, 1906

No. 9

Carl Larsson: From the Swedish

By Harald J. Lagergren

THE accomplished Swedish critic, Georg Nordensvan, opens his monograph on Carl Larsson with the statement that the latter is unquestionably the most popular artist of the present day in his own country, and that he is equally popular as a man. It is not often that the personality of an artist seems so essentially connected with his work as in Larsson's case. His gay, pugnacious, independent, yet amiable temper of mind is so directly reflected in the character of his various production as to make a consideration of the two together an almost necessary prelude to any account of him. He has insisted upon expressing his individuality at whatever cost of traditional and conventional technique and he has at the same time unconsciously represented the frankest, most wholesome, and, on the whole, most characteristic side of the Swedish character. A rather daring and flippant humour enters into his paintings. One of his portraits of himself shows him standing, his happy reddish face aglow, against a yellowish brown wall. He is



dressed in a long yellowish-brown smoking frock, and holds in his raised hand a pencil from which appears to spring a little feminine figure supposed to represent his genius. This figure carries what looks like a quantity of small round cookies, possibly to symbolize the adequacy with which his genius provides for his nourishment. In his early years he was anything but a realist. His fancy turned to unusual and vast subjects, and his natural impatience caused him to launch himself upon them with very inadequate preliminary study. The first canvas attempted by him during his

student years in Paris was nearly ten feet high and represented a scene from the deluge with figures double life size. Naturally, he found himself unable to cope with the difficulties that promptly arose and was obliged to give it up. In 1877, when he was twenty-four years old, he painted a three-quarter length portrait of a woman standing, which was his best work of that period. The genre pictures which he sent home to Stockholm at about the same time awakened little enthusiasm and spread the impression that he had no future as a painter and would be obliged to content himself with illustration. As an illustrator he became thoroughly successful, turning out a large amount of work and gaining for himself in Stockholm the very inappropriate name of "the Swedish Doré." He made enough money in this branch of art to try painting again in Paris, but with almost no success until the Spring of 1883, when he exhibited at the Salon a couple of small water-colours, the subjects taken from the field and garden life of Grez, the little painting village that lies south of the Fontainebleau forest. These pictures won a medal and were bought in Gothenburg. Other similar subjects followed, all distinguished, Nordensvan affirms, by the same pleasing delicacy of handling, the same glow and splendour of sunlight, and the same glad colour-harmony. He now was in a position to marry, and pictures of family life presently appeared in great numbers. These are altogether charming—spirited, vivid, original, and full of an indescribable freshness and heartiness. Sometimes he painted his young wife holding her baby, sometimes he painted his two boys parading as mimic soldiers; sometimes it was his little girl hiding under the great, handsome dining-table; or a young people's party in the characteristic dining-room, all the furniture and decorations

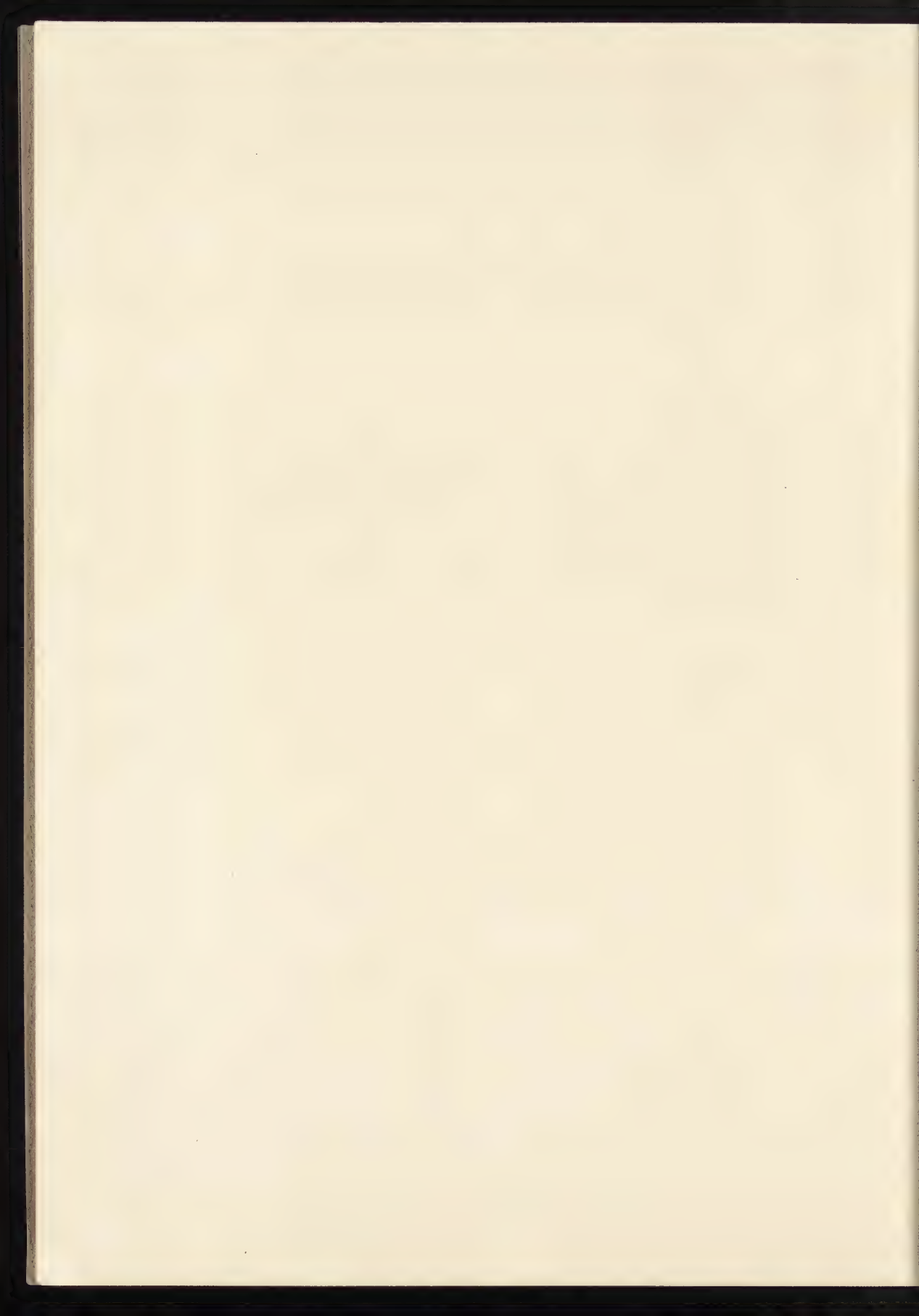
of which are represented with crisp naturalism. But whatever the subject, the treatment is always brilliant, frank and joyous. His brushwork is light and flowing; he has, indeed, a certain French vivacity of technique, but his motives and his personal point of view are so purely Scandinavian as to leave no other impression on the mind. Nor is he merely the painter of the Swedish type. He is the painter of intimate home life and character as found within his own walls. Hardly any other family in Sweden is known so well as his, and the variety and enthusiasm of his mind lend spontaneity to these domestic pictures, so that one does not easily tire of the strong smiling creatures naturally and effectively presented to our vision.

In the field of mural decoration he has also shown marked originality. Under the encouragement of Mr. Pontus Furstenberg, one of the foremost patrons of art in Sweden, he tested himself on a series of paintings for a girl's school in Gothenburg. He accomplished his task in a manner entirely his own, taking for his subjects typical figures of women in Sweden at different periods of history—a Viking's widow; the holy Brigitta; a noble house mother of the time of the Vasas, etc.—but although his manner of painting was free and blithe it hardly satisfied the most severe critics on account of its lack of architectonic qualities and the absence in it of anything like monumental simplicity. He has continued, however, to go his own way in mural decoration and holds to the principle that the walls should look flat and that the harmony of colour and line should be balanced and proportioned with regard to decorative and not to realistic effect. His subjects are apt to be fanciful and are executed in a semi-playful spirit not in the least familiar to an un-inventive age, as where the spirit of the Renaissance is rep-



"MY FAMILY"

From a painting by Carl Larsson



resented by a young woman seated high on a step-ladder, looking toward the sky, with Popes and cardinals seated on the rungs below gazing in adoration, while underneath them all yawns the grave filled with skeletons, from which the Renaissance has risen.

On the subject of home arts and handicrafts Larsson has emphatic ideas and urges on his compatriots the desirability of preserving their national types. "Take care of your true self while time is," he says, "again become a plain and worthy people. Be clumsy rather than elegant: dress yourselves in furs, skins and woolens, make yourselves things that are in harmony with your heavy bodies, and make everything in bright strong colours; yes, in the so-called gaudy peasant colours which are needed contrasts to your deep green pine forests and cold white snow." He has made designs for haute-lisse weaving which were executed by the Handicraft Guild and which were practically open air painting translated into the Gobelin weave. In all that he does he is free from the trammels of convention.

EN PARENTES.



“Ideals of a Picture Gallery”

(We take pleasure in reprinting from the March issue of the *Bulletin of the Metropolitan Museum* this statement by Mr. Roger E. Fry concerning the possibilities of development in that part of the Museum which is under his especial charge. It clearly defines a plan based on careful study of the museums of the world and will aid the general public to follow the changes to be made in the Metropolitan with an idea not merely of their momentary interest but of their logical purpose:)

“What does the “man of the street” expect when he leaves the street to enter a picture gallery? It may be anything; temporary shelter and warmth, trifling amusement, the satisfaction of an idle curiosity, an opportunity for the exercise of the historical imagination, or the food of a deep and intense imaginative life. Which of all these desires should a great public institution like the Metropolitan Museum endeavor to gratify in its public, and how should it set about doing it? The private collector can set before himself a certain aim and, within the limits of his purse, he can realize it; the guardians of a public institution have no such complete freedom. None the less they may do well to formulate ideals, even with the full knowledge that they will always remain ideals, only imperfectly translated into fact. Particularly is this the case with regard to the collection of paintings now in our Museum. These have been brought together by no fixed and determined law; they express the aim of no one intelligence, nor even of what a museum may sometimes boast—a communal intelligence or tradition. Rather they are the result of generous and public spirited

impulses springing up in the minds of very diversely gifted benefactors. As a result the uninstructed visitor can scarcely hope to acquire definite notions about the historical sequence of artistic expression, nor can he hope to increase his susceptibility to the finest artistic impressions by a careful attention, fixed with all patience and humility, only upon the works of the great creative minds. And yet these are surely the two great educational ends which justify a city in spending the money of its citizens upon a public picture gallery. And as both are desirable ends, either may become the basis for museum arrangement.

Of late years Signor Corrado Ricci has shown what can be done upon the former basis. He has rearranged the Brera, so that all the works of a particular school and epoch of Italian painters find themselves together in a single gallery. We can trace as we walk from room to room, the growth of the Lombard school, from its beginnings as an offshoot from Paduan art through the sincere but provincial efforts of men like Buttinone and Zenale to a greater decorative effectiveness in Bramante and Bramantino, till, with the advent of Leonardo da Vinci, new and unattainable ideals lead the Lombard artists to forsake their native speech. The arrangement is, in fact, rigidly historical, a joy to the connoisseur, but sometimes a trial to the artist. Truth shines there with a clear and naked light, but Beauty sometimes shyly retreats from the glare. The experiment carried out with Signor Ricci's enthusiasm and knowledge was assuredly worth making, and the impress of a clear and masterly mind is at least exhilarating to the student.

If we turn now to an older museum like the Louvre, or the Uffizi before Signor Ricci began to repeat his idea there, we find no such clear statement of purpose. We find in each

a single room, the Salon Carré in the Louvre and the Tribuna at Florence, arranged not historically, but, at least in intention, artistically, in each we find collected together what were supposed to be the masterpieces of various schools and various ages. Some of them are now, in the changes and revolutions of taste, looked upon with cold indifference, but the majority of pictures in either room are indisputably among the greatest expressions of human imagination which Europe has produced. In the remainder of the galleries a rough historical arrangement is adopted, in the Louvre the Primitives are in one group, the artists of the Cinquecento range along the gallery and we pass gradually to those of the seventeenth century without a rigid line of demarcation, and with occasional disregard of national distinctions.

In the National Gallery, the historical method is used as regards the rooms, there is a Tuscan, an Umbrian, a Venetian, a Dutch gallery; but the rule is not rigidly adhered to, and within each gallery the arrangement is rather æsthetic or merely practical than strictly scientific.

What, then, should be our aim here? Anything like a strict historical method is impossible, since there is only one aspect of the art which is adequately represented, and that is the sentimental and anecdotic side of nineteenth century painting. For the rest, we can only present isolated points in the great sequence of European creative thought. We have as yet no Byzantine paintings, no Giotto, no Giottoesque, no Mantegna, no Botticelli, no Leonardo, no Raphael, no Michelangelo. The student of the history of art must either travel in Europe or apply himself to reproductions. It must, of course, be the aim of our museum direction to get as many as possible of these works, not indeed with the expectation

of representing all these great names, since that is barely within the limits of possibility, but with the intention of acquiring as many of the connecting links of the kind as may come into the market.

But in the meanwhile, whether we will or no, we are thrown back for our leading notion upon the æsthetic rather than the historical idea. We must, in fact, so arrange the galleries that it shall be apparent to each and all that some things are more worthy than others of prolonged and serious attention. It is only by some such emphasis upon what has high and serious merit that we can hope in time to arouse an understanding of that most difficult but most fascinating language of human emotion, the language of art. It is a language which is universal, valid for all times and in all countries, but it is a language which must be learned though it is more natural to some than to others."

Miniature Painting

By Isabel Le Boutillier

MINIATURE painting or the art of "painting in little" is so ancient that we have to go back to Arabian or Roman times to trace its origin, and even then is not its beginning. In the eighteenth dynasty Egyptian papyri show decorations in color of capitals and sometimes small miniature pictures of mythological subjects. It is said that the word "miniature" came originally from "*minium*," the Latin word for the red pigment used in illumination. Later, it came to be used as describing a very small portrait. But the use of the word was not general until Horace Walpole's

time; he invariably speaks of "miniature portraits" instead of "portraits in little," as they formerly were called, or "limnings." "Byzantium," says Dr. Propert, "must indeed be regarded as the fruitful mother of the old miniaturists. There is a well-known allusion by Pliny, to a book mentioned by Varro, containing notices of seven hundred noted men, with their portraits. Syminicus, a Latin author writing in the third century, speaks of having seen such a book, or a copy of it."

Beautiful old missals and religious manuscripts may be studied to-day in museums. Among those who painted miniature pictures, often surrounding their larger works with these little gems, are Cimabue and his pupil, Giotto, and the great Leonardo is said to have painted in miniature, but there are no authentic works of this character found with his name.

Dr. Propert mentions having a miniature portrait of Queen Henrietta Maria, on copper, that is considered indisputably the work of Van Dyck, and there are others attributed to the same great painter.

Portrait miniature is generally considered to have commenced about the time of Holbein, who went to England in Henry Eighth's reign and painted a number of the royal family in miniature, these paintings being still in the Windsor Palace collection. Up to this time no artist had devoted himself exclusively to such portraits.

In the reign of Elizabeth, Nicholas Hilliard, who was also goldsmith and jeweler to Elizabeth and James First, was the earliest to devote himself to miniature portraits only. He stated in a tract that he published: "Holbein's manner of limning I have ever imitated and hold it for the best." Isaac Oliver was his pupil, and struck a new note in miniature

art, going to nature for his effects and giving a life-like portrait, with natural light and shade, instead of the shadowless portrait of the earlier school that more closely resembled the flat missal painting. Isaac Oliver's work is said by a few critics to be second to none in the history of the art, although it is to Samuel Cooper, who came a little later, that the supremacy usually is given. "The English Van Dyck" Cooper was called and Horace Walpole declared that "if a glass could expand Cooper's pictures to the size of Van Dyck's they would appear to have been painted for that proportion," adding: "if his portrait of Cromwell would be so enlarged, I do not know but Van Dyck would appear less great by the comparison." Cooper was born in England in 1609 and died in 1672. He received his first training from his uncle Hoskins and in the early part of his art life spent much time in France and Holland. He was a great portrait painter and gave faithful character portraits of many of the heroes of that day, the Cromwell portrait the greatest of all. It is not the face alone that holds his attention; the costume is given in the greatest detail, whether it be armor, lace or lawn, and is painted with the most minute care. George C. Williamson says of him: "Cooper's work is marvelous in its breadth, its great power, its very large size and proportion, even in the very tiniest of his miniatures." From the seventeenth century onward the ranks of the miniature artists were well filled with names of great merit, and in the private collections of England and in the national museums are to be found many masterpieces in the delightful art of "painting in little." I can only mention a few of the names that shine out from among the ranks during a hundred and fifty years. George Jameson, called the Van Dyck of Scotland, was a pupil of Rubens at Antwerp, and his work is interest-

ing and powerful. Nathaniel Dixon, Cross, Hatman, John Dixon, Cheyne and Richard Gibson, the dwarf, are all noted names of this time.

The end of the seventeenth century sees the end of the greatest period of miniature art. It had its ups and downs after that, as had the portraiture of the times, and it was not until the middle of the eighteenth century that we see its revival. The renaissance came in with the advent of the great portrait painters of this period—Reynolds, Romney and Gainsborough. From this time until the middle of the nineteenth century we have a long list of the names of those who excelled as miniaturists. Among them all that of Richard Cosway stands out pre-eminent, as did that of Cooper at an earlier period. He had a marked influence upon the miniaturists of his time, and many of the portraits pass for his that are the work of his pupils and contemporaries. Happily Sir Joshua Reynolds's art influence was also very strongly felt, and his was a style much safer to be followed than the charming, delicate but somewhat tricky manner of Cosway. Alluring in itself, Cosway's was not a style to imitate. His work had not the strength of modeling, the force and character of the earlier masters, but he had an artistic method of treatment that made pleasing pictures of all his women (and he was chiefly a painter of women). He had the patronage of the court circle and all the fashionable world. He was a very rapid worker and boasted that he had sometimes twelve or fourteen sitters in one day. He became very rich for an artist and was one of the original members of the Royal Academy which was started in his time. Richard Cosway's wife, Maria, was also a clever miniaturist and a fascinating woman as well.

The brothers, Nathaniel and Andrew Plimer, were among

Cosway's pupils; and Ozias Humphrey, Samuel Collins, James Nixon, Richard Cross, John Smart, Shelly, Wood and George Engleheart, the latter a pupil of Sir Joshua's, were all men of ability and individuality, whose productions were of a high order of excellence.

The nineteenth century brings some Scotchmen to the front. The brothers Andrew and Archibald Robertson, Ross and Thorburn. These artists saw the decline of miniature painting, for by the middle of the nineteenth century it was at its lowest ebb, and by the invention of photography the art of painting in little bade fair to be extinguished. It would not, however, be correct to say that its decline was wholly due to the invention of photography, for it was already on the wane before the advent of the daguerrotype (1829 to 1833), which preceded the photograph. Sir Thomas Ross, a pupil of Robertson, was the last of this old English school of miniature painters. He died in 1860.

I have confined myself to the English school of miniature in this short article, and perhaps it is safe to say it was at the head of this branch of art. Dudley Heath says: "It was originally introduced into this Country (England) by a great German artist, but its greatest exponents since have undoubtedly been Englishmen, who, though painters 'in little,' will bear comparison with the greatest portrait painters of their times."

Again the art is having a revival and societies have been founded both here and abroad with this end in view, and with very encouraging results. The modern miniaturist is not only doing good work, but is developing an original style, and trained portrait painters are to-day taking up this branch of art, so that we are again finding the character and breadth of treatment lacking in the work of the latter nineteenth century.

A Rossetti Model

By Elisabeth Luther Cary

AN interesting point recently has been raised by Mr. Gilbert Hawtrey concerning the model used by Rossetti for the picture *Mary Magdalen with the Alabaster Box*, now in the possession of Mr. Samuel Bancroft of Wilmington, Delaware. The picture was painted in 1877 and to the same year belong the splendid *Astarte Syriaca* and the more gracious *Sea Spell*. The *Sea Spell* was painted from Miss Alexa Wilding, whose type of face so pleased Rossetti that for several years he engaged her services by the year to prevent her posing for other painters. It has been supposed that she sat for the *Magdalen* belonging to Mr. Bancroft and a beautiful crayon head of a *Magdalen* owned by Mr. Rae obviously reproduces her clear-cut features. In 1876, however, Rossetti visited Lord and Lady Mount Temple at Broadlands, and from there wrote to his mother that he had painted "a many-winged baby head into the *Blessed Damozel* picture—a lovely baby being found for the purpose here." The lovely baby appears to have been Wilfred Hawtrey, the son of the Reverend H. C. Hawtrey, who lived not far from Broadlands. The child was brought over and drawn by Rossetti under the difficulties commonly attending the use of very young models. After thirty years, what he dimly remembers of the episode is that he "played about in a largish bright room with what may have been a man sitting at an easel in it" and was asked to keep his head still for "just a moment." The charcoal sketch resulting from this sitting, if such it can be called, is reproduced in the accompanying illustration by the kind per-



CHARCOAL SKETCH OF WILFRED R. J. HAWTREY

Made by Rossetti in 1876

(By courtesy of Mr. Gilbert Hawtrey)



THE MAGDALEN WITH THE ALABASTER BOX

Painted by Rossetti in 1877

(By courtesy of Mr. Samuel Bancroft)



mission of Mr. Gilbert Hawtrey, the young model's brother, who finds in it a striking resemblance to the *Magdalen* painted shortly after. A slight comparison of the two faces will show the points of similarity. The pouting lips, the wide sweet eyes, the childish contour, are the same or nearly the same in both and there is much reason to think Mr. Hawtrey's conjecture correct. At least once before Rossetti had had the idea of painting an adult type from a child model. The *Lady Lilith* (also owned by Mr. Bancroft), which he finally repainted from Miss Wilding, he at first intended to repaint from May Morris, then not more than ten or eleven years old, because she "had the right complexion."

For the many-winged angel head in the *Blessed Damozel*, according to Mr. William Rossetti, he made studies from two children, one the Hawtrey baby, the other a workhouse child. As no reproduction of this version of the *Blessed Damozel* is available, I cannot say whether the head as it finally appeared in the picture resembles the sketch reproduced here or not, but in the version painted in 1879 for Mr. F. R. Leyland the little head that looks out from behind the Damozel's shoulder is very much like the sketch. Mr. F. G. Stephens, in his monograph on Rossetti, thus describes the head in the 1876 version:

"In front of the golden parapet, and bearing green palms with which to welcome the lover for whose coming they, like the Damozel wait, are two ministering spirits, both beautiful, but with different expressions on their faces, the one more pitiful and sad than the other, for the latter is younger and his look is less sorrowful. Their intensely blue wings' instinct with latent fires, arch grandly over their heads as if ready to be expanded in flight, and launch the palm-bearers forth on the celestial road by which all anticipate the lover's

coming. Between these two ministers, and immediately below the shining parapet, appears a seraph, an infant's head surrounded by multiform and manifold wings like those of the tetramorph, and of a deep and vivid green; the face of this presence has a watchful and sad expression; it is the countenance of a Fate presaging sorrow and loss even in its steadfast regard and fixed lines."

Mr. Marillier quotes Mr. William Rossetti as his authority for stating that the two "ministering spirits" to which Mr. Stephens refers were painted one from the Hawtrey child and one from the workhouse model.

When Mr. Gilbert Hawtrey sent me the photograph of Rossetti's sketch of his brother he also sent me a reproduction of a photograph taken directly from the child in the same year. The latter shows that Rossetti in this instance did not conform so closely to the type of his model as in the days of *Found*, in which the girl's head is an almost perfect likeness of Fanny Cornforth as a photograph of the period represents her. There is nothing fateful or repentant in the baby face, merely the somewhat wistful solemnity and innocence of a wholesome English child. Neither have the lips the exaggerated curve which became so characteristic of Rossetti's later pictures. No doubt if we could see a photograph of Miss Wilding taken in 1877 we should find marked variations from the face of the pensive lady in *The Sea Spell* or the *Lilith*. With all reservations made, however, the face of Mr. Bancroft's *Magdalen* seems to me to resemble the face of the child in the sketch much more closely than it resembles any of the known versions of Miss Wilding's type.

The Galleries

GALLERY NUMBER XXIV

THE gallery recently opened in the Metropolitan Museum, marks the beginning of a new order, the general outlines of which have been indicated in Mr. Fry's lucid article reprinted in this number of *THE SCRIP*, from the *Museum Bulletin*. The pictures placed in it are those which, to quote Mr. Fry's words, are "more worthy than others of prolonged and serious attention." It does not, of course, contain all the pictures in the building worthy of such attention, but it presents a sequence of important works by important men, hung under favorable conditions to make a dignified and strong appeal to the interest of the spectator. The meretricious, the commonplace and the insignificant are kept out; what is put in is beautiful for one reason or another. This statement, of course, is one immediately to be challenged by those visitors to the Museum whose allegiance to the subject is too great to be balanced by admiration of any charms not dependent upon or intimately associated with beauty of subject; but possibly one of the effects of such a room is to open the public mind somewhat wider to elements of beauty involved in the point of view from which a great artist sees the commonplace world and the method by which he represents it. Happily, not alone the instructed, but swarms of the uninstructed pass through our museum galleries—with how much profit and pleasure cannot possibly be determined, but at least with interested eyes and the mental attitude of learners not unwilling to entertain

fresh ideas. In Gallery Number XXIV, they will find embodied the ideas from which one gets the greatest pleasure in art, ideas of harmony and propriety of colour, restraint and expressiveness of line, analysis and interpretation of character, and a high standard of execution. Something must be gained even for the uninitiated by having these ideas presented with a certain concentration, undisturbed by the juxtaposition of paintings marred and cheapened by the signs of artistic poverty.

It is impossible for the new gallery to offer us the richest results of the world's art for the simple reason that we have in the Metropolitan no collection of great masterpieces; but we nevertheless can hardly linger in the room without that stir of the pulse with which we greet the spirit of greatness. The room itself is designed to inspire the mood of sympathetic appreciation without which the study of art is quite a barren exercise. No pains have been spared to provide a background and an environment for the chosen canvasses the quiet delicate effectiveness of which can only grow more pleasantly into one's consciousness with increased familiarity. The walls have been covered with a rather coarse canvas painted a cloudy brown with a bluish tone introduced that cools and varies the general colour. Over the doors are set in groups of three the Bramantino panels acquired last year. From the pierced ornamental band beneath the skylight the ceiling descends with a broad curve ending at the wall in a handsome moulding. Many of the paintings have been reframed with careful taste, and the whole bears the impress of complete refinement and distinction, a clear note in the midst of distractions and contradictions.

The same discrimination has governed the selection of the pictures, so that forty-two examples representing twelve different schools (Florentine, Venetian, Lombard, Umbrian, Roman, Flemish, Spanish, Dutch, Veronese, French, English and American) and covering a period of five centuries, make an impression if not of unity at least of harmony, disturbed only by the beautiful and unmanageable *Chant du Berger*, which nevertheless serves a purpose in marking the gulf between Puvis de Chavannes and what might be called the modern past. The group of primitives on the same wall is perhaps nearest to Puvis in feeling as in position, but, even thus, the distance between this sophisticated naiveté and the inexpressible confidingness of such a composition as that attributed to Petrus Cristus or the wonderful little Giambono is very great. In its mingling of aesthetic and human interest the Giambono *Pietà* is perhaps the most appealing picture of the collection. Not long ago M. Mâle in the *Revue des Deux Mondes* traced the transition from the exalted and serene conceptions of the Passion of Christ, familiar in the French art of the thirteenth century, to the deeply moving and pathetic representations of the fourteenth and fifteenth centuries. In this little panel of the early Venetian School the merging of the two conceptions is readily to be seen. Realism has crept into the rendering of the muscles and features, the body is modelled with exquisite care, the face expresses physical suffering, blood streams from the brow and the hands, yet the serene and flowing line, the pure colour and fine surface, combine to mitigate the actuality of the representation.

Other examples of the primitives depending for their charm upon the directness and vigour of their treatment are the strange and violent little *Crucifixion*, ascribed merely to the

Leyden School, and the two panels, *Scenes in the Life of Primitive Man*, painted by Piero di Cosimo, whose temper suggests the modern Böcklin, but whose art was that of benign and lovely Florence. Added to these are the Virgin and Child by Jacques Daret; a reading monk by Nicolo da Foligno; the *St. George* and *St. Domenic* by Crivelli; the beautiful *Ecce Homo* and *Mater Dolorosa*, now attributed to Isenbrant; the brilliant painting of a man and a woman at a casement assigned in the old catalogue to the School of Massaccio, but now given to the Florentine School; the panel tentatively attributed to Van Eyck; the *Portrait of a Lady* attributed to Ambrogio de Predis, and the superb new Lotto. On the south wall are two portraits by Rembrandt; the fine portrait by Maes and one by Mierevelt; a beautiful *Portrait of a Woman* by Hals and his *Hille Bobbe van Haarlem*; a Vermeer; a Murillo; a Tiepolo; Turner's *Saltash*; the new Watts; a landscape by Richard Wilson, loaned by Mr. Morgan; a Jordaens; a Carlo Cagliari, presented by Mr. Ehrich, and a Jan Steen, exquisite and extraordinary in colour and in the subtle and expressive modelling of the heads. On the west wall are Van Dyck's portrait of James Stuart, Goya's portrait of Don Sebastian Martinez, a particularly fine example of Goya's least eccentric style and most restrained line united to the freest possible handling of the pigment; Maratta's handsome portrait of Clement IX.; a portrait of a man, newly attributed to Torbido; a Van Goyen, a Guardi, and a Gilbert Stuart. On the north wall are the impetuous and joyous Rubens, its rosy youth restored by judicious cleaning; the equally impetuous but less wholesome Greco; the discerning uncompromising portrait of Aretino by Titian, loaned by Mr. Henry C. Frick; Sebastian del Piombo's portrait of Columbus, and Manet's *Boy with Sword* for the first



"LE CHANT DU BERGER"

By Puvis de Chavannes

(Recently acquired by the Metropolitan Museum of Art)



time seen at its true worth among its peers of other centuries.

The arrangement of the gallery is designated in the catalogue as temporary and made for the convenience of students. From this it reasonably may be inferred that pictures will be brought in and taken out as occasion arises, but that the gallery will remain dedicated to the showing of the better works possessed by the Museum apart from those of less distinction. The opportunity it presents is one for which no serious student of art limited to the public resources of this country can fail to be grateful.

The American Water Colour Society

There are signs in the present exhibition that water-colour as a medium is returning to the honourable position it once held in the field of art. It is a medium that peculiarly deserves the recognition of artists with a pure colour sense since it is entirely free from the suggestion of murkiness present in oil-paint under the most favourable conditions. We have only to think of Blake's marvellous water-colours in the Boston Museum to realize how the use of the medium can result in brilliancy and richness and the loveliest tone in the world if only an artist is working with it. About six hundred pieces, including the black and white work, are shown at the Fine Arts Galleries. It is impossible in the space at our disposal to do more than comment on a few of the pictures that show a more powerful and expressive technique than recently has been used in connection with water-

colours. *The First Snow* by Horatio Walker is notable for its crisp, free handling and its atmospheric quality that is produced by the right relation of values and not by muzziness of tone. Charles Melville Dewey in his water-colours as always in his oil-painting, shows extraordinary regard for composition and the effect of air. Nothing can exceed the subtlety and charm of his effects. Winslow Homer is represented by his characteristic boldness and energy of manner. William S. Robinson shows a special ingenuity in producing luminous atmosphere and Childe Hassam puts the freshness and sparkle of the outdoor world into his work, without quite finding the largeness and repose always suggested in nature by skies that dome and rivers that curve into the distance. Florence Wyman, among the newer exhibitors, has a vigorous way of treating her colour at a support and enlivenment to her drawing, allowing the structural lines to be seen and using a bold stroke that lends much character and force to her execution.

The William T. Evans prize has been won by H. L. Hildebrandt with a figure which he calls *Sally*, a pleasant composition of colour, but only mildly interesting. Mr. Abbey's three pictures are dramatic in subject but not in treatment, showing deplorably the "literary" degeneration into which illustrative work so easily falls. Mr. Ochtman's *Afternoon in Winter* has the charm of all his landscape work, but is not quite free from the prettiness by which he is frequently assailed but which he commonly resists.

Among the etchers Mr. Pennell, Mr. Otto Schneider, Mr. White, Mr. Washburn, Mr. MacLaughlin and Mr. Mielatz are conspicuous for their poetic and workmanlike treatment of the plate.

Arts and Crafts Department

Edited by Annie M. Jones

SOME NOTES ON EXHIBITIONS

THAT interest in handicrafts is extending, we have evidence in the number of new societies springing up, and the higher standard of execution and design demanded. Even the oldest societies of this country are of recent date, but they are steadily attracting serious workers who in a sense determine the general standard by the exactions they make not of others but of themselves in whatever they submit for exhibition. The plan of organizing a central society recently discussed in New York, and the active interest shown by the present Director of the Metropolitan Museum of Art in making practically useful the treasures of the Museum, carry promise for the future. Much direction of effort, individual and collective, however, will be needed if there is to be a steady and remunerative demand for the products of the Arts and Crafts societies. The dread of commercialism, both the word and the thing, seems to have taken hold of the handicrafter in a suppressive rather than a stimulating fashion. It is time to emphasize the fact that no stigma attaches to the production of articles needed and desired by the ordinary buyer, even if they are commonly considered as articles of commerce: to make them and have them good in structure, design and finish will do more for that "education of the public" of which we hear so much, than many exhibitions of art applied to objects of little or no utility. The accounts of the triennial exhibition of the Arts and

Crafts Society in London show a distinct feeling of disappointment that so little variety is manifested in the application of art to household uses. There as here, occasional pieces of furniture, chairs, tables, ,screens, etc., are seen, but jewelry, ornamental silver and brass work, vases and enamelled ornaments are preponderant. It is only fair, of course, to note the exceptions. Our potters make beautiful lamps with harmonious shades in great number, and usually these are practical in form as well as good in colour. The Robineau pottery has taken a step in precisely the right direction by producing charming door-knobs, and we have several groups of people devoted to the rug industry, which chiefly has been fostered by the desire to save and extend a craft never entirely lost in certain rural neighbourhoods which now see its establishment on a secure basis. Unfortunately most of the rugs shown are useful and durable without giving that pleasure to the eye due to excellent design and colour. Among the many exceptions to this rule are the Abnákee rugs designed by Mrs. Helen R. Albee. One of these, recently exhibited by the Handicrafters of Brooklyn, was in the Persian Bottle design. The ground was a rich dull red, a well proportioned ogee in deep cream-coloured lines edged by narrower lines of black formed the boundary for highly conventionalized cream-coloured figures. The "bottle" which was black with a decoration in the cream tint, almost entirely filled an ogee space toward the top of the rug. The effect was admirable and rivalled that of the Persian rugs of which the imitation was frank and justifiable. Another effort in the direction of applying art to practical uses is seen in the lace made in the Scuola d'Industria Italiana and shown at the recent exhibition of the New York Guild of Arts and Crafts. This lace is firmly made and of beautiful designs,

a blouse fully trimmed with it having the true air of distinction that accompanies the handiwork of the craftsman supported both by tradition and training. The work of this school demonstrates what may be done in the preservation of industries still existing among our innumerable immigrants if each class and nation is prevailed upon to develop along its own traditional lines. To set Italian lace-makers at the task of making Irish lace as occasionally has been done by misguided philanthropists, is only to invite failure and this is the case also in reviving industries that have entirely died out where the demand as well as the supply must be created at immense cost. Such experiments as those made by the Canadian Handicrafts Guild in preserving the ancient crafts brought into Canada and by the United States Government in sending teachers to the Indian Reservations to reinstruct the Indians in their own pottery making, are steps in this important direction. Examples of the result of the latter attempt were to be seen in the New York Society's exhibition.

In the Handicraft Salesrooms at Boston (on Boylston Street) and also at the rooms of the Society of Arts and Crafts on Park Street, the Dedham tableware is shown, the only American pottery known to the writer which provides an approximately complete table service. The well-known Dedham patterns are appropriate to this use and the blue and gray colouring is charming. Though something may be said in favour of greater elegance and suitability of form, especially in the larger pieces, it is a matter for congratulation that a pottery so distinctive and successful should be directed toward supplying the commonest household need in which beauty and usefulness may be combined. At the Boylston Street salesrooms, too, were examples of what the

Co-operative Lace Industry is doing in designing and making beautiful laces closely rivalling the best of the imported, and in repairing private and museum pieces under Mrs. Weber's direction. This is a very practical direction for handicraft to take, as priceless old laces heretofore have been sent abroad for the expert mending which could not be obtained in this country.

At the exhibition of the Brooklyn Handicrafters, among the silver pieces which attained to a really high level of workmanship and design in a more or less neglected department which has innumerable possibilities, was a hand-mirror by Mrs. Conklin, in shape like the ancient Roman and Pompeian mirrors, with a bold design of the zodiac Taurus surrounded by a Greek meander. To sum up the contention: useful things are sparsely represented in the exhibitions of the Arts and Crafts societies, and Morris would still be in a quandary as to how he might completely furnish a house were he to depend solely upon the work shown by the modern handicrafter.

It would be, of course, absurd and unjust to deny the value and desirability of the articles more obviously ornamental than essential which are made by the handicrafters. Even where they do not reach the highest standard they point the way to greater harmony and simplicity in our decorations and a wider recognition of the elements of refined taste. And where they do reach a high standard the result is enchanting, revealing the personal touch of the craftsman steadied by the constant comparison which such a worker is bound to make between his own work and the great best. At the Brooklyn exhibition the jewelry was extremely good, one characteristic worthy of note being the almost complete absence of the cheap "commercial" chain so often used with

charmingly designed pendants and as absolutely unsuited to them as the bead fringes are to the handsome lamps with which they are cheerfully combined. Miss Hazen, Mrs. Conklin, Miss Copeland and Miss Zimmerman all had examples of beautiful pendants on interesting and appropriate chains. Miss Copeland also had at the same exhibition two silver boxes, restrained and exquisite in design, with covers enriched by enamel of great fire and brilliancy. The pottery also was good. That of Miss Florence Knapp consisted entirely of built-up pieces and the careful regard for form and proportion testified to workmanlike as well as artistic ideals. Miss Jane Hoagland's ware showed a distinct advance over the pieces exhibited last year. The decoration in low relief was kept well subordinated to the general outlines and the colour and glaze were excellent. The New York Guild had a truly remarkable collection of interesting pottery. The often elegant form and quiet rich creams and delicate grays and browns of the Robineau porcelain told effectively against the background of the heavier wares. It seems a little unfortunate that the makers of such an exquisite ware should waste their energies on the production of imitations of small teakwood stands such as were included in their exhibit, but this no doubt was a sporadic experiment. The distinction of most of the pieces is very great. Miss Louise McLaughlin, one of the pioneers in distinctively American pottery, had an exhibit of half a dozen small and fine pieces, various in colour, form and decoration, but all giving the impression of technical sureness and artistic feeling. The Van Briggie pottery was well represented and effectively grouped in a way to bring out the richness and subtlety of the colouring and the simple and beautiful shapes. The surface of this ware is hardly to be equalled in modern products. It is almost as much a pleasure to the touch as to the eye.

No notice, however inadequate, of the handicraft exhibitions of this spring can leave out the exhibition of designs and finished work held under the auspices of the School of Design of the Boston Museum of Fine Arts. The invitation to exhibit was very generally sent, not merely to the schools in this country, but abroad as well. The response in designs was much fuller than in finished work. This was unfortunate, as the construction, finish and workmanlike qualities which give to handicraft its permanent value can only be judged by the product itself. Where the design is to be applied to such an article as wall-paper it can more satisfactorily speak for itself. The wall-paper designs in the Boston exhibition were many of them good and a few were beautiful. One particularly fortunate though very ornate pattern came from the Museum school and showed pomegranates in dull red and flowers and leaves in gray-green and olive tones, the pattern held together by a band in the ogee form, ornamented by a Greek key design so that the structural lines were felt, but not obtruded. The intricacy of the design called for exceptional boldness of imagination, but the accomplished fact was all that could be asked. Schemes for the decoration and arrangement of rooms are so pronounced a feature in most courses of instruction that it was a surprise to see so little real attainment in this direction. One for a library, however, from the Pratt Institute, Brooklyn, deserved special commendation, not for the colour harmony which was not impressive, nor for the drawing which was not extraordinarily good; but because two features of greatest importance in a library and usually neglected were given intelligent consideration. The wall-space was well planned for books, the windows were so disposed as properly to light the room.

A. M. J.

Book Reviews

(The National Gallery, London: The Flemish School: New York, Frederick Warne and Co. Price, \$1.25 net.)

This new series, the collective title of which is *The Art Galleries of Europe*, is one to commend itself to everyone interested in the study of art, and especially valuable in this country where museums are not yet so equipped and arranged as to provide special facilities for the study of schools and masterpieces. The first volume covers the Flemish school as it is represented in the National Gallery at London. A complete list of the painters and subjects, chronologically arranged, and an excellent preface by Frederick Wedmore, precede the illustrations which consist of sixty-five half-tones with a photogravure frontispiece of Van Dyck's *Charles the First*. The selection has been made in a way to illustrate the more characteristic paintings of the masters prominent in the school, and where the range is wide to indicate the variety of subject. In the case of Rubens, for example, we have in addition to such compositions as his *Peace and War*, his *Triumph of Silenus*, and his *Judgment of Paris*, filled with his opulence and energy of conception, two of the less known landscapes with calm, wide horizons, and pastoral suggestions. Among the Van Dycks is included a vigorous and beautiful study of horses. Among the examples of Teniers the younger, for the most part the familiar interiors, is the almost classical composition entitled *The Château of Teniers at Perck*. This adds value to the volume for the purposes of students, but its popularity will hardly be confined to the student class. The general public has

awakened of late years to so lively an interest in the art of past centuries, that any plan for extending the opportunities of becoming familiar with this art makes a direct appeal to the whole reading world.

(Newnes' Art Library: Giovanni Bellini. New York, Frederick Warne and Company, 1906.)

Giovanni Bellini is one of the most interesting painters possible for the modern student to contemplate. His present biographer truly calls him "the child of several centuries," and his art marks the transition from fervid religious austerity to the pomp and beauty of the actual world. It unites to a singular degree bland serenity and dignity with energy and devotional ecstasy. It is at once simple and complex, severe and gracious; but before everything else, it is sincere. Mr. Meynell says in his preface: "Bellini painted with the unhesitating impulse of a child in shouting, or a maiden in blushing. It is the full purpose that gives the intense drama to his canvasses. Did he paint the martyrdom of a saint, he by virtue of his time was able to comprehend and express both his saint's saintliness and his murderer's ferocity, the martyr's fortitude and the dagger's keen edge. Skies are as pure, trees as vivid now as then, but an extra zest was in the seeing of these—at least an extra drama was found in them. Poetry and suggestion, culture and beauty, these were from Corot and his time in a new degree. But for Bellini in the *quattrocento* was the rich discovery of the romance (of colour, and the perception that the intimate drama of the emotions was possible in paint."

Like the rest of the series, this volume of the *Art Library* has sixty-four half-tone illustrations and a photogravure frontispiece. There is also a list of Bellini's principal works arranged in chronological order.

(The Royal Academy of Arts: A Complete Dictionary of Contributors and Their Work from Its Foundation in 1769 to 1904. By Algernon Graves. Volumes II., III., IV., London, Graves.)

This excellent work of reference has immense value for students of the history of art who find their way continually blocked by the inability to recall or trace names and pictures of artists without tedious consultation of catalogues. One of the most interesting features of such a dictionary for the casual reader who may dip into its pages is the reminder it affords of the long road travelled by many an important man before his special line of work becomes fixed.

ART BOOKS OF THE MONTH.

- NATIONAL GALLERY (THE), London: the Flemish School, (by Frederick Wedmore.) N. Y., F. Warne & Co., 1906. (Art Galleries of Europe). cl.....\$1.25 net
- CAPART, JEAN. Primitive art in Egypt; tr. from the rev. and augmented original ed. by A. S. Griffith; with 208 il. Phila., Lippincott, 1905, cl.....\$5.00 net
- COLLIER, J.: The art of portrait painting; with 41 il. in col. and half-tone. N. Y., Cassell & Co., Ltd., 1905, cl..\$3.50 net.
- BROWN, GERARD BALDWIN: William Hogarth; (with bibliographical notes;) il. with twenty plates and a photogravure portrait. N. Y., Scribner, 1905. (The makers of British art.) cl.....\$1.25 net
- CUST, ROB. H. HOBART. Giovanni Antonio Bazzi, hitherto usually styled "Sodoma," the man and the painter, 1477-1549: a study. N. Y., Dutton, 1906, cl.....\$6.00 net
- CARUS, PAUL. Comp. Portfolio of Buddhist art: historical and Modern. Chic., Open Court Pub. Co., 1906, Portfolio.....\$.50

Social Caricature in the Eighteenth Century: By George Paston. Folio. Illustrated: New York, E. P. Dutton and Company. \$15.00 net.

The Art of Garden Design in Italy. By H. Inigo Triggs. Large folio. Illustrated: New York, Longmans, Green and Company. Bound in buckram, gilt top, \$20.00 net.

PAPERS ON ART IN THE MAY MAGAZINES.

MUNSEY'S—

A Painter of Fair Women, Christian Brinton.

HARPER'S BAZAR—

Chinese Embroidery on Linen, Lilian B. Wilson.

THE CRITIC—

Art Appreciation, Okakura Kakuro.

HOUSE AND GARDEN—

The Arts and Crafts Exhibition, London, 1906, Mabel Cox.

THE CENTURY—

The Royal School of Embroideries in Athens, Anna E. Dodd.



Notes

THE WINDSOR WHISTLERS

The acquisition by Messrs. Wunderlich and Company of the Windsor collection of Whistler's etchings is a matter of genuine importance. The collection contains among other rare and beautiful plates a complete set of the Naval Review etchings, the interest of which will be enhanced for collectors by the fact that it is the set presented by Whistler to the late Queen in commemoration of her great Jubilee in 1887, having been made during the day of the review at Spithead. These plates were made more than a quarter of a century later than the early etchings in which we find such Rembrandtesque passages of light and shade and such abundance of detail. They show even more than the Twenty-Six the artist's wonderful economy of means, and power to select, to create, the one line by which a hundred others may be expressed. Water, horizon, floating craft and rich atmosphere, all are there by some marvel of art not in the least to be understood by the commonplace craftsman. The collection also contains many of the early plates, and the Venetian and Dutch sets, a hundred and fifty in all. If it is not bought for one of our museums, it will no doubt serve to complete some one or more of the nearly perfect private collections of this country. It may be said now that we are rich in Whistler etchings, not quite so well off in the lithographs, and lamentably poor in the paintings. In spite of the fine examples owned by Mr. Freer, Mr. Whittemore, Mr. Canfield, Mrs. Untermeyer and other wise and prompt collectors,

we have no painting by Whistler in the Metropolitan Museum and only comparatively unimportant examples in the Boston Museum. We can hardly think it too late to remedy this when we recall that the *Nocturne in Blue and Silver*, recently purchased for the National Gallery at London, was obtained for ten thousand dollars.

The contract for decorating the walls of the Assembly Hall in the main building of the City College group has been awarded to Mr. Edwin H. Blashfield of New York. The painting will be in the form of a lunette and will occupy the wall back of the platform, sufficiently high above the rostrum as not to be obstructed by the speakers. The work will be started in November and two years will be required for its completion.

The London *Saturday Review* says of the new Velasquez now installed in the National Gallery: "Measured against Velasquez himself, it proves a most dangerous picture to have introduced into a national collection. The early full-length *Philip* looks yellow and flat, the *Admiral* (not a first-rate Velasquez) also suffers, and the *Christ at the Column* retires into a mournful dinginess. If the *Venus* were carried from room to room the lesson would be the same; other painters found ways of doing something that will stand for flesh till the flesh of Velasquez is put beside it."

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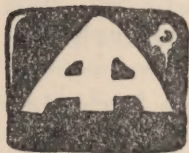
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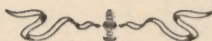
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